PALME D'OR
FESTIVAL INTERNATIONAL
DU FILM
CANNES 1984

Cannes Film Festival Grand Prix

Directed by Wim Wenders

パリ,テキサス

PARIS,TEXAS

PARIS,TEXAS

Directed by Wim Wenders

**Winner of the Grand Prix at the 1984 Cannes Film Festival,
the International Film Critics' Award and the Ecumenical Award at the 1984 Cannes Film Festival,
the British Film Critics' Circle Award for Best Film, and the British Academy Film Award for Best Director.
French Film Critics Association Award**

パリ,テキサス

A French-West German co-production, 1984, produced by ROAD MOVIES FILMPRODUKTION GMBH (Berlin) and ARGOS FILMS (Paris), with production cooperation from WESTDEUTSCHER RUNDFUNK (Cologne), CHANNEL 4 (London) and PRO-JECT FILM (Munich). Eastmancolor, Vista size (1 x 1.66), 2 hours 26 minutes, 8 reels, 3,972m.

Provided by France Film Company
Bow series works No.61

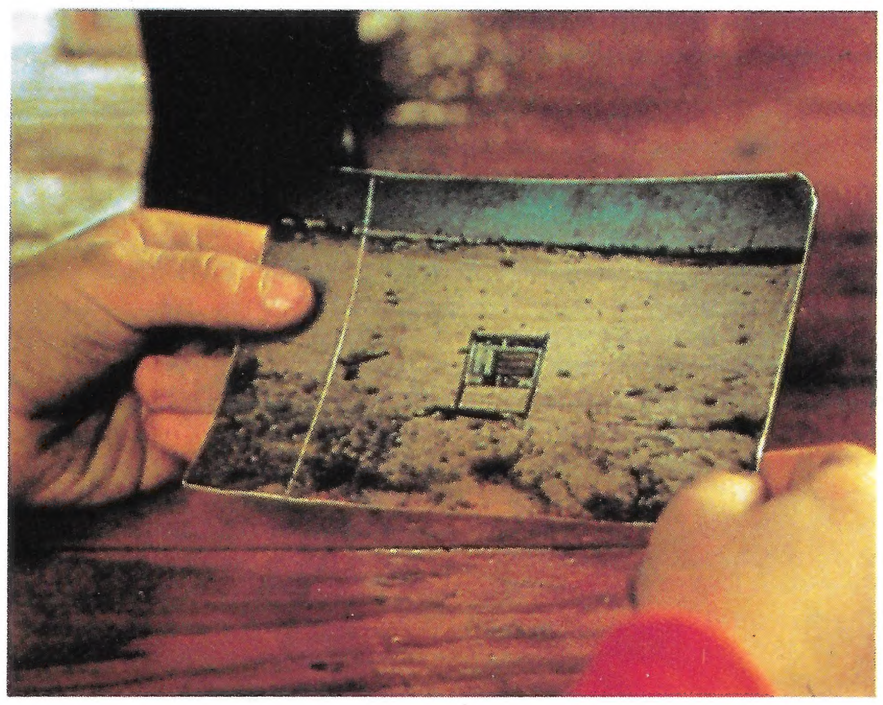
"WIM DRAWS YOU INTO HIS LENS

WITH SUCH SILENCE.

EVEN VIOLENCE,

WIM'S IS SILENCE."

— SAMUEL FULLER —



EXPLANATION

"Paris, Texas" is a story of love between the protagonist Travis and his wife Jane, and also a story of love between father and son, and between mother and son, between the two and their son Hunter.

Travis wanders around the real-life Paris of Texas, carrying with him a worn-out photograph of the small piece of land he bought with the dream of one day living there with his family.

"Paris, Texas" is the place where Travis' mother first fell in love with his father, leading to his birth; it's the origin of love, so to speak.

Filmed on location in the United States, Paris, Texas was shown at the 1984 Cannes Film Festival as the culmination of Wim Wenders's love journey.

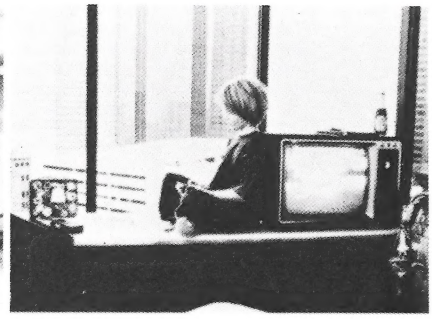
The first half of the film unfolds in a visual space of breathtaking beauty, beginning with the astonishing image of Travis returning from a journey that leaves him with no memory, through a pristine wilderness, and continuing on as he and his brother Walt return to Los Angeles.

The audience was filled with warm laughter in the middle of the film, when the affection between father and son gradually returns after an awkward reunion with his son Hunter. The audience was moved to tears by the overwhelming scene in the second half, when Travis is reunited with Jane. The emotional applause at the end was so overwhelming it never ceased, and "Paris, Texas" won the Grand Prix amidst the unprecedented response at the Cannes Film Festival.

The original title, "Paris, Texas," is the name of a real city in Texas and has symbolic significance as the origin of the main character, Travis.

This unconventional European film was shot entirely on location in the United States between September 20 and December 11, 1983, with some interruptions. The original English version is a German-French co-production by Wenders and Chris Schiewanich's production company, Road Movie, and Argos Films in Paris.

STORY



A man crosses the border into Texas from the wilderness. He faints after consuming ice at a gas station and is rushed to the hospital, but he is mute and has no identification. The doctor calls a man using a business card, and finds out that it is the man's younger brother, Walt, who has flown in from Los Angeles. The man, Travis, had disappeared four years earlier and was presumed dead.

Walt finds his brother in the wilderness, having escaped from the hospital. Travis continues walking towards a point on the horizon. Walt remembers his face, but when Travis asks him what happened four years ago and what he has been doing for the past four years, Travis seems unable to connect the dots and does not say a word, refusing to board an airplane. As they continue their journey by car, he casually mentions his wife, Jill.

Travis just tears up and doesn't say anything when Walt talks about Jane and his only son, Hunter, but suddenly mutters the words "Paris, Texas." Travis, regaining his memory in fragments, shows Walt a photo. It's "Paris, Texas," and it's the estate he once bought by mail order. Though it's called estate, it's just a remote Texas landscape with nothing but sand. But "Paris, Texas" is the place his mother once quietly told Travis, where she and his father first made love. For Travis, it's the origin of the love that led to his own birth.

Walt's wife Anne and seven-year-old Hunter were waiting for him at his home in Los Angeles. Hunter had been raised by Walt and Anne for four years.

Travis's reunion with Hunter is awkward and hurtful. Even when Walt picks Travis up from school, Hunter leaves him alone, telling him it's uncool to walk home. The more Walt scolds Hunter and tells Anne that Travis is her real father, the more lonely and sad Anne becomes. An 8mm film shot five years ago is shown on screen, hoping to help Travis regain his memories. Travis desperately tries to hold something back as he sees Walt and his wife, Hunter, himself, and Jane, who was the epitome of happiness.

Travis arrives at school dressed like a father to pick Hunter up, and Hunter walks home in joy. That night, Anne tells Travis that Jane has been sending Hunter a small amount of money each month from a bank in Houston to help with his future.

Travis buys a used Ford Ranchero 50 and comes to school to tell Hunter he's going to look for Jane. Hunter follows him, saying, "I want to see my mom too." Travis follows Jane's red car from the bank in Houston, and arrives at a mysterious building. He leaves Hunter waiting and goes inside.

It was the Key Hole Club, and the private rooms downstairs were a kind of peep show, with one-way mirrors that allowed only the customers to see the women in the booths.

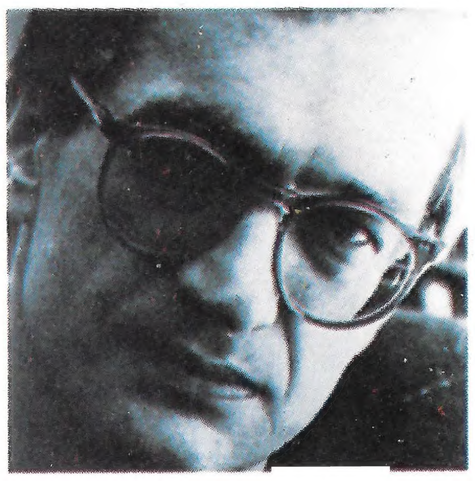
Jane appears, a customer he doesn't recognize. Travis can't help but cry with nostalgia, but he can't help feeling sorry for her and how much he still loves her, which makes him furious, so he leaves Jane behind at the other end of the booth. Leaving Houston, Travis drinks in a rundown town along the way, and passes out while telling Hunter about his mother.

The next day, Travis decides to meet Jane again at Hunter's request, and after saying his farewells to Hunter, he returns to the Keyhole Club to tell her all about his love for Jane.

Friend" in 1977, he was invited by Francis Coppola to move to Hollywood and begin preparations for Hammett, which marked a turning point for him. Hammett clashed with the Hollywood system from the screenplay stage, and it was at this time that Wenders became fixated on Sam Shepard as both lead actor and screenwriter. At the time, Shepard was not well-received, let alone in the Off-Broadway world, and was only known for his excellent performance in "Days of Heaven." However, the seeds of "Paris, Texas" had already sprung from this friendship. The image of Travis was born from a single line in Shepard's "Motel Chronicles," which had not yet been published.

In parallel with the difficult production of "Hammett," he shot "Nick's Film" with Nicholas Ray in 1979, "Wandering" (1982 Venice Film Festival Grand Prix) in 1981, and completed "Hammett" in 1982. At the start of 1983, he began working on the screenplay for "Paris, Texas" with Sam Shepard. After several revisions to the script, he visited Japan for the second time in April (his first visit was in October 1977), and after location scouting in August, "Paris, Texas" was shot from September to December. Despite being denied permission to collaborate with America, the entire film was shot on location in America, resulting in the birth of an unconventional European film.

During his second visit to Japan, he shot Tokyo-ga, a film paying homage to director Yasujiro Ozu, which was completed in 1985. His next project includes Till the End of the World, which he began work on in 1984, and a science fiction film that he has been working on since 1977.

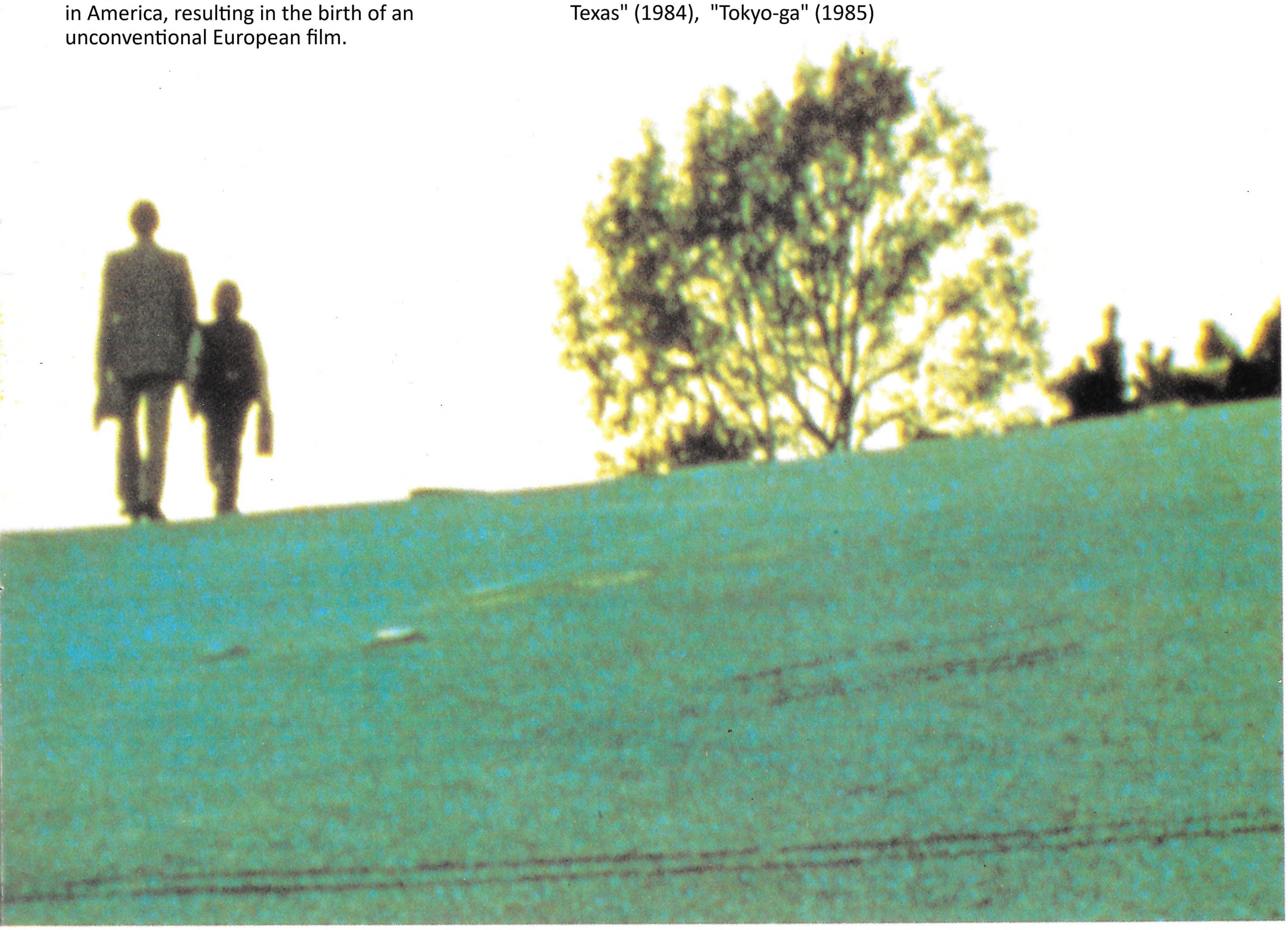


BIOGRAPHY

WIM WENDERS

•Filmography

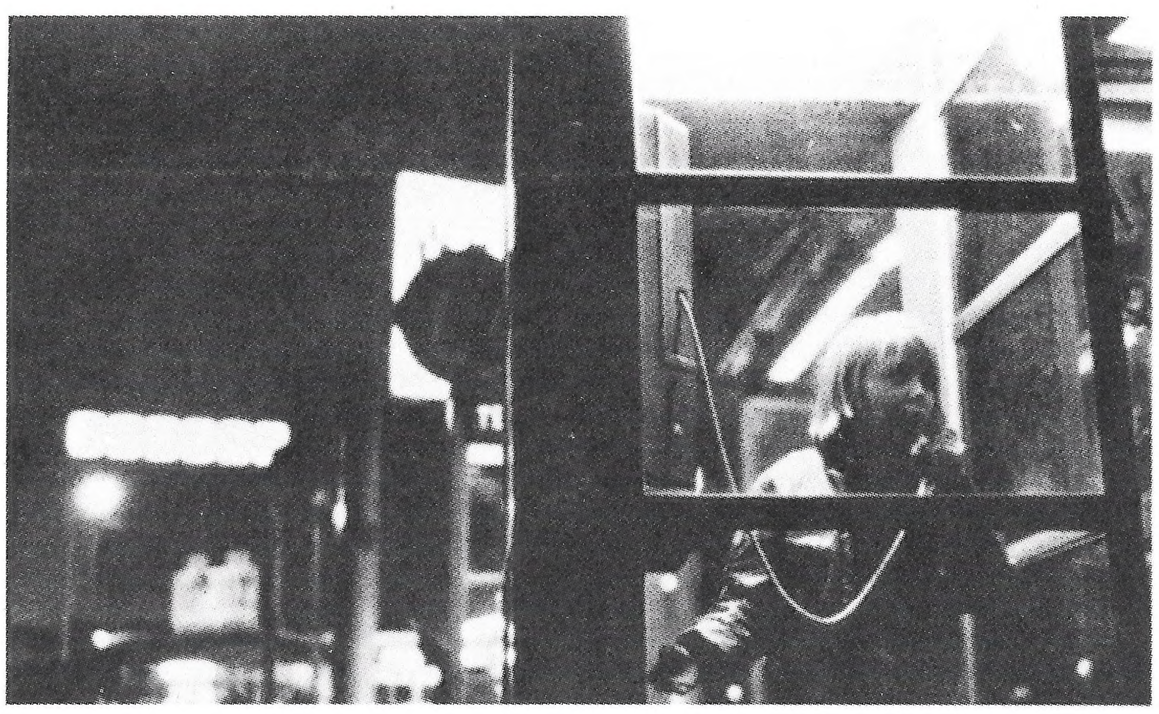
"Audience Seats" (1966-1967, 16mm short film), "Same Player Shoots Again" (1967-1968, 16mm short film), "Silver City" (1968-1969, 16mm short film), "Alabama: 2,000 Light Years" (1968-1969, short film), "3 American LPs" (1969, 16mm short film), "Police Film" (1969-1970, 16mm short film), "Summer in the City (Dedicated to the Kinks)" (1970-1971, 16mm short film), "The Goalkeeper's Fears" (1971-1972), "The Scarlet Letter" (1972- 1973), "Alice in the Cities" (1973-1974), "From the Crocodile Family" (1974, 16mm, medium-length), "Detour" (1974-1975), "Wandering" (1975-1976), "The American Friend" (1976-1977), "Lightning Reflected on the Water/Nick's Movie" (1979-1980), "Hammett" (1978-1982), "The State of Things" (1981), "Letters from New York" (1982, 16mm short film), "Room 666" (1982 16mm short film), "Paris, Texas" (1984), "Tokyo-ga" (1985)



Wim Wenders was born on August 14, 1945 in Düsseldorf.

Although “Paris, Texas” was his 11th feature-length film, Wenders' name was already known worldwide in the 1970s as one of the four great directors of New German Cinema, alongside Fassbinder, Schlöndorff, and Herzog. He was particularly recognized as a pioneer of the "hero movie" genre with his travel films, including “Alice in the Cities” (1974), “Detour” (1975), and “Wandering” (1976). The independent production company he founded in Berlin in 1975 was also called Road Movie, and after the positive reception of “The American

conversations. It was that book that made me want to work with him.
---How did you go about your work specifically?
WENDERS: Same room, same desk. Often we would split up and write together. Or sometimes Sam would bring something he'd written at home and we'd work on it together. This was a new way of working that I'd never done before.
---Why did you choose Harry Dean Stanton to play Travis?
WENDERS: Harry Dean was one of the first people I considered, but I was worried he might be a little too old. Sam didn't know him very well, but later had the chance to meet him by chance in Santa Fe, at the Zoetrope Film Festival. They had been drinking together one night and got very drunk. I was in Tokyo at the time, and when we later discussed the role of Travis, Sam said he already knew Harry Dean very well and thought he was perfect for the role. For the other roles, I was in contact with Sam and more or less cast myself, but for Travis, it was important that Sam was comfortable with him and that we made the decision together. Travis is, in a way, very much Sam himself. That's why he didn't want to play the role himself.
---What about Nastassja Kinski?
WENDERS: I had her in mind from the very beginning. Nastassja was a character in the film before there was a script or a synopsis. Even before there was just a vague idea that a man who had disappeared turns up and starts looking for a woman. For me, it was absolutely essential that the actress playing Jane be someone I knew well, because the new adventure in this film is precisely about this relationship between a man and a woman.
---Was it Jane's own decision to work at that place?
WENDERS: It wasn't so much a decision as an acceptance. It's a way of living with that kind of past.
She works at that strange shop not just to earn money, of course, but because there is something inside her, in her past, in her personality, that needs it. Something that needs that position.
---So it's about exposing yourself, or refusing to be touched?
WENDERS: She's in a state of refusing to be touched, while at the same time maintaining a relationship with something. But I didn't want to be too explicit about that point. Anyway, for me, Jane is no longer a victim. If she is a victim, she's not a victim of the story, but a victim of her past. If it hadn't been for Travis (and if she hadn't been unable to accept her child as a result), she wouldn't have had to do that job. And that becomes Travis's story. He realizes that he can't recreate the family story with Jane and the child, but rather that his duty is to free the child from the mother, and the mother from the child, and to free each other from the constraints of the past. Of course, at the same time, he gives up on the child and Jane. This was the idea I sent to Sam. The man had nothing to say from the beginning, and in the end, they free themselves by talking. What saved the ending of this film was the creation of a place called Peep Show where people could talk, where the purpose was to talk but where their anonymity was protected. The idea of a man who starts out silent getting to that point, of a film that starts very quietly and ends with a long narrative arc, was a turning point. Not just for this film, but for my whole work, and in my relationship to all films. Getting to that point was a big step for me.
---I got the impression that Ry Cooder works very closely with film.
WENDERS: No one else could have written the music for this film. With my other scores, there's always a moment of surprise and dissonance. The audience thinks, "The music begins. I've heard this music a little differently up until now." But with Ry's music, it's different. His music is exactly what I dreamed it would be. It's as if I already knew the music Ry wrote for me. I never imagined it would go this well. There's something about the sound of Ry's guitar that corresponds 100% to the work that Robby did on the cinematography. If it were possible to translate the work of the visuals into music, I don't think it could have been more accurate.



Interview

LISTEN TO WIM WENDERS

PARIS, TEXAS

---Was there an origin-like image for this film?
WENDERS: That happens all the time. In the case of this film, it was an image depicted in one line of Sam Shepard's "Motel Chronicles," the image of a man leaving the highway and heading straight into the wilderness. It was also another feeling—-more of an image than a feeling—that was also present in "Motel Chronicles." Looking at a road map of America, you suddenly find a place there and decide to go out. This film was born from that image. And even before his life was decided, before he had a wife or children, Travis was the kind of person who would look at a map and get lost. He's in Texas one day, and Illinois two days later, simply because he saw the name of a town on a map and wanted to go there.
---What is the origin of the "Paris, Texas" title?
WENDERS: When Sam and I started working on the story together, we didn't have a title yet. But we needed to decide on a place to which Travis was returning—not where he was born, but where his father and mother met and his life began. At first, we thought of Corpus Christi, but that just didn't seem right. So one night, before going to bed, I was looking at a map of the United States and, just for fun, I counted all the American cities named after European cities. Paris, Berlin, London, Warsaw. Paris was the most common, and of those, Paris, Texas, was the largest. We had originally intended to shoot the film in Texas, and between Texas and Los Angeles you can see all the American landscapes. We decided that Paris, Texas, was the place to which Travis was returning.

Of course, that wasn't the title yet. Then one day, as we were brainstorming and making a list of titles, it gradually became clear to me that this title encapsulated our entire story. I realized that there couldn't be a more complete or simpler title.
---At the end of the movie, Travis leaves, but does he go to the place in the photo, where his father and mother met? I hope the audience sees it that way.
WENDERS: In the previous script I wrote, I had the idea that at the end, Travis's arrival in Paris, Texas, would be indicated by a sign at the entrance to the town, or by the sight of a square. The real city of Paris, Texas, has a square in the center of the city, a theater called the Paris Municipal Theater, and a really beautiful newspaper called the Paris News, so I had the idea that he might arrive in this town. But the ending Sam told me over the phone was that Travis walks back out into the desert. I thought that was too much, and that it would be enough for him to leave Houston. Another ending, which Kit Carson had in mind, was that Travis goes to the post office in Paris, Texas, and gets an envelope, containing only the Super 8 film that Jane and Hunter shot on their trip together. In fact, towards the end of filming, I took Nastassja and Hunter to Louisiana for a day and even shot a little bit with Super 8, which would have been a fitting start to another film. We all knew that Travis was no longer needed, and for me, Travis leaving was the final image of the film.
---You co-wrote the screenplay for "Paris, Texas" with Sam Shepard. Why did you decide to work with him?
WENDERS: I had known his plays for a long time, and in my opinion, there are no lines in American literature today that surpass those of his plays. And above all, I had read his “Motel Chronicles”. I loved the book immediately, and I carried it with me every day, so much so that I knew most of it by heart. It's a book of short poems, notes, and

point where this story was going, or what was going on, I would never have made it to the end. Instead, I just focused on telling the story. In reality, I was scared as I went along, and in my mind, I was prepared for the editor to say this was three movies when I got to the editing room. But that wasn't the case. It was one story in three acts.

---Was this feeling of being carried along by the flow of a story a new experience for you?

WENDERS: That happened in “Alice in the City”, and to some extent in “The Wanderer”. But this was the first time I felt so strongly that I was being pushed forward by some kind of force. I think that was largely due to Sam's script. I was also greatly influenced by the actors, and by the fact that I was finally able to make the film I had wanted to make six years ago in America, since I probably didn't have the strength to do so back then.

---You've always been fascinated by things that evoke travel and departure, like endless roads and train tracks. Why is that?

WENDERS: It's difficult... What has seemed important to me until now is the journey, but that's not the case in "Paris, Texas." Travis looks at railroad tracks and walks along high-voltage power lines, not because he loves travel, but because he just wants to get somewhere. For him, the road is a means to get somewhere, and this is the first time I've had a character like that in one of my films. That's a really big difference.

---Does that reflect your own changes?

WENDERS: I think so. When it comes to direction, I'm still deeply moved by empty landscapes, and I find the idea of not having a direction very appealing. But I strongly feel that what I need to do now, what I can ultimately do, is to have a direction to move forward. Perhaps that's precisely why directors are called "directors" in English. I believe it's becoming increasingly necessary to tell stories that provide models and point the way. The current film environment is dominated by an inflation of images, films, and stories that tell people they have no direction. What stories can do is give people a certain comfort, the reassurance that their lives, too, can have direction. That is the great power of stories.

---That's a thought you wouldn't have had a few years ago.

From left: Harry Dean Stanton, Nastassja Kinski, Director Wim Wenders

WENDERS: Yes, and I talk about it a little bit in "The State of Things." There's a bit of this narrative style in the film. Before I started writing with Sam, I read Homer's The Odyssey for the first time. It might seem a strange combination, but The Odyssey is what powers this film. The book has the power to make the reader always look forward, to always push forward. There's a movement, and no matter what happens, despite all the twists and turns that God knows how, it always moves forward. The man in this film is the same in that he knows he wants to get somewhere, so that's why it resonated with him so deeply.

---Does "Paris, Texas" mark the end of your time in America, or does it already herald the beginning of a new era?

WENDERS: This film is about America, and it's a complicated way of saying something I've always wanted to say about America. And now, I feel like it won't be long before I return to America to make a film. At the same time, the adventure I undertook with "Paris, Texas" was to open up film, my visual language, and perhaps myself, to emotion. The adventure I undertook was to tell a love story. That is so important to me now that all the thoughts I had about America seem distant, and I feel like I could make my next film anywhere.

From the original press book and interviews in Premiere and Cahiers du Cinema magazines.

Translated and compiled by Masakatsu Kaneko

---I got the impression that in this film, for the first time, you're speaking without fear of your own emotions, or emotions in general.

WENDERS: I think that's largely due to working with Sam. But also, I think it's the result of a goal I set for myself, which was telling. I wanted to tell a story with an American writer without getting hung up on the past, or on film, or the impossibility of telling a story, or anything else. Telling the story without looking back, facing solely forward, was what I was thinking about during filming. I think it was also important that we were able to shoot almost entirely in the order of the story, but this isn't a film about film, it's a film that I'm telling. I was surprised at times, even myself. In the beginning, while filming the part about the two brothers, I thought, this is going to be a challenge, if they get to LA it'll become another movie, and then in LA it'll be another movie if Harry Dean and the kid get to Texas, and then when Travis and Jane are reunited, I was overwhelmed with emotion, thinking, "Now this is going to be another movie, starting in the desert and now Hunter is waiting alone in the car." But it just didn't seem like all of this could fit into one single film. In fact, if I had asked myself at each

"PAST LOVE, PRESENT LOVE"

YUKIHIRO UDAGAWA

PARIS, TEXAS

never begins, there is no end either—that was the pleasant feeling of Wenders's earlier films.

At the beginning of "Paris, Texas," Harry Dean Stanton suddenly appears from the wilderness, reminiscent of the opening of "The Searchers," the original novel of which is being read by one of the characters in Wenders' previous film, "The State of Things." His presence on screen, including his face, body movements, and everything else, is reminiscent of Wenders' previous films. Harry Dean Stanton, who plays his first leading role in this film, is a supporting actor who began to haunt the memories of Japanese film fans in the late 1960s, and whose face and name were definitively associated with his role in John Milius's directorial debut, "Dillinger" (1973). At that time, American films were churning out distinctive and tasteful supporting actors, such as Luke Askew, Matt Clark, Geoffrey Lewis, Anthony Zerbe, and Ed Lauter, and Stanton was one of those faces exuding a purely American feel. I had always mistakenly remembered Stanton in "Dillinger" as being named Harry Pierpont. When I looked it up, I found out that Harry Pierpont was played by Geoffrey Lewis, and that Stanton was a member of the Dillinger gang named Homer Van Meter. "He was alone, but when the gang was cornered and scattered to escape, he threatened a couple necking in a car on the street with a gun, made the woman get out, and made the man drive so they could escape. That's fine, but after a while the car suddenly stopped, and when the man said, "We think we're out of gas," Homer got out of the car and ran to the back to check out the tank. He tries to fire his gun at the car, yelling, "You idiot!" as it drives away, spraying exhaust fumes, but it's too late. He's a miserable man with a certain airheadedness about him, constantly out of sync with his surroundings and constantly stunned by himself. And yet, when he gets angry, you can't tell what he'll do, and that's why he has a mysterious quality to him. He reminds me of the recently deceased Tako Hachiro. He's one of the actors who gives off the least sense of acting. He, too, was like a film in a can. At the climax of Paris, Texas, Harry Dean, and indeed Wenders's film, unleashes his own story. Dean's long monologue here is beautiful, concluding with the viewer suffering from the agony of love. It's like listening to a country-and-western ballad. (Stanton sang a "Paul Newman's ode" in "The Good Shepherd," and in "Rose" he played a popular singer, though not singing vocally!) It's as if there's another film about a past love story within the film. Stanton's "past love story" is so moving that it's difficult for Nastassja Kinski to portray the present love in the role.

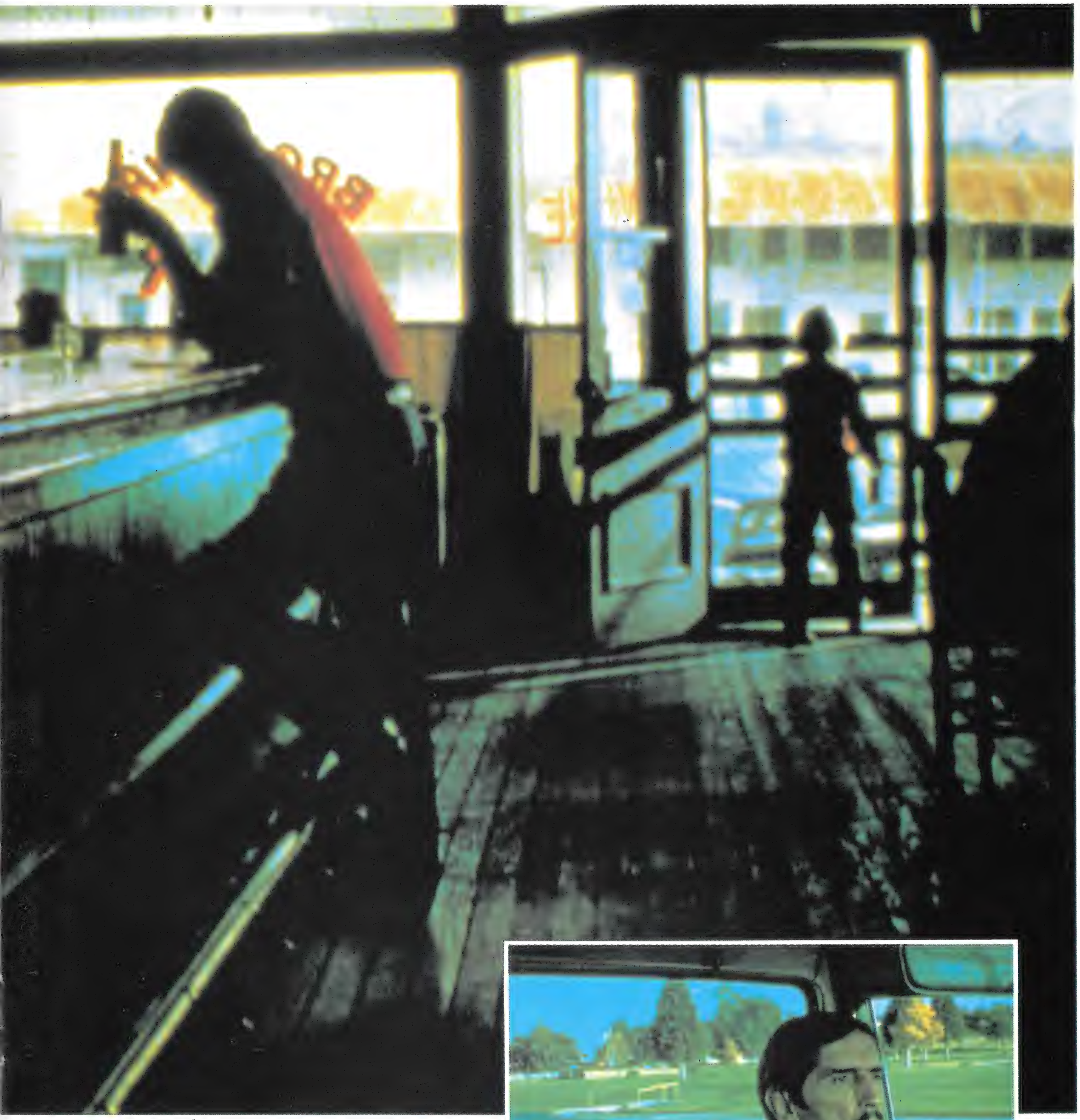
The present-day love story in "Paris, Texas" is Aurore Clément. Just seeing her exuding overflowing love in a station-like, high-rise residence on the surface of an alien planet (like the deserted hotel in "The State of Things") is enough to bring tears to your eyes. Just as Travis has completely broken up with his past love, she must also break up with her present love.

Director Wim Wenders

Cannes Film Festival Awards Ceremony
From the left are director Wim Wenders, Faye Dunaway and director Bertand Trevernier

There are times when I feel like I don't want to watch movies, that it would be better if I could avoid them altogether. Why do movies always depict "love," always try to tell "love stories"? Even in romance movies with overly sweet happy endings, viewers can be overwhelmed with a sense of hopelessness in their hearts, or kick the ground in a frenzy of insubstantial happiness. Movies about conflicting or broken love can leave viewers overwhelmed with pain that makes them feel as if they're being torn apart, or a deep sense of lethargy, as if all their internal organs have been instantly charred. Perhaps this is because viewers project themselves intensely onto the film, or perhaps because the film stimulates the viewer's "nostalgia" nerves and stirs up excitement, but why do we have to go through such exhausting "watching a movie"? It would be easier to stop and stare at the sky or a wall, keeping our melancholy or desire for happiness inside. One answer is that humans are masochists. We find the same pleasure in movies as we do when we go skiing in a cold place or secluding ourselves in a hot sauna. Another is that without occasional stimulation, our nerves will go dormant, and we may lose our memory of who we are, the basis for our self-satisfaction at being alive—just like Travis did when he first appeared in "Paris, Texas." Many people believe that love is one of the foundations that make up our minds, and these people watch movies despite the pain. Marguerite Duras wrote about the character played by Delphine Seyrig in her first film, La Musica (TV title: Winter Journey, Poem of Farewell), "a country girl who goes to the movies with love in her heart," and this has stuck in my head like a spell. As with all spells, I don't really understand what it means, but when I recite it, I'm overcome with a sense of shame for myself, projecting myself onto the film and writhing in masochistic pleasure.

Wim Wenders' previous works, even his early work, lacked this pain and shame. The protagonists of “Summer in the City” and “The Goalkeeper's Fears” seemed intent on traveling without revealing anything to the viewer. They did not live out the love affairs themselves; rather, like us, they sought to see them—indeed, they sought out cinemas wherever they went, becoming absorbed in their darkness. Traveling to see a film seems to be their only activity. If we project ourselves onto them, we are not directly experiencing the pain of love, but merely seeing ourselves dragging various things into a cinema, seeking that very thing—"to watch a film." Just like the protagonists of Wenders (who make a living from traveling cinemas), they are tasked with running around carrying a film can with the lid closed. The film has already started, but the pain of watching a film never begins, and because it

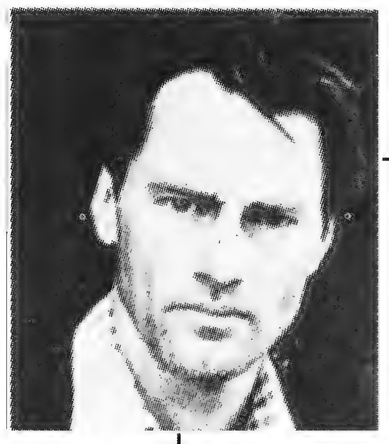


TEXAS

PARIS,

idea was theirs.
---Was there a plan for a "mythical" ending in which the father disappears into the desert with his child?
SAM SHEPARD: I don't know who came up with that, but it's an idea that Wim would be most interested in. And we had been thinking for a long time that no matter what happens in this film, no matter where it goes, at the end it will end with father and son walking mythically into Paris, Texas, and the father telling the boy on his shoulders a story, a legend. This idea was actually scrapped, which I think is fine, because the truth is that Travis still has to deal with things on his own.
---It's an ending that can be interpreted in many different ways.
SAM SHEPARD: In my opinion, it's not enough to just put back together what's already broken. The real brokenness is within himself. To fulfill it, to see what the brokenness is, he must look for himself. He has brought mother and child together. Now he sets out to bring himself together as well.

(From the original press book)



ｻﾑ･ｼｪﾊﾟｰﾄﾞ略歴
SAM SHEPARD

Born January 5, 1943 in Illinois. Sam Shepard grew up moving around a lot with his parents and still loves trailers. His career is truly diverse. From his student days as an orange picker and wool shearer and racehorse stable hand, to New York, where he worked as a dishwasher and waiter, to his days as a guitarist and drummer as a member of The Holy Modal Rounders, whose song "I Want to Be a Bird" was also used in "Easy Rider." He has written over 100 plays, from his first, “Cowboy,” written in 1963 and performed in 1964, to “Buried Child” in 1979, which was the first off-Broadway play to win a Pulitzer Prize, to his most recent work, “Fool for Love.” He wrote and performed his own plays in “Melodrama Play” in 1967 and “Cowboy Mouth in” 1971. He composed music for his own works, such as “Operation Sidewinder” in 1970 and “Tooth of Crime” in 1972. He has also composed music for his own plays, such as “The Geography of a Horse Dreamer” in 1974 to directing his own work, “Fool for Love.” He has also written many other books.

His film credits include the first draft of Antonioni's "Dune" ('70), as well as unfilmed screenplays such as "The Bodyguard" for Tony Richardson and "Maxagasm" for Mick Jagger. He also wrote the screenplay and made his film debut in Bob Dylan's "Renaldo and Clara" ('78). He has also appeared in "Days of Heaven" ('78), "Resurrection" ('80), "Raggedy Man" ('80), and "Frances" ('82), and was nominated for an Academy Award for his role as Chuck Yeager in "The Right Stuff" ('83). He also co-starred with his wife, Jessica Lange, in "Country" ('84). His latest film is "Fool for Love," an adaptation of his own novel by director Robert Altman.

Interview

LISTEN TO SAM SHEPARD

PARIS, TEXAS

---What motivated you to write the screenplay for "Paris, Texas"?

SAM SHEPARD: We met because of “Hammett.” Wim had originally wanted me to write the screenplay for that film, but I wasn't really keen. Writing a script within the studio system meant I had to accept it as work for hire, so I turned it down. However, Wim offered to have me star in “Hammett”, so I was forced to do something silly like a screen test, but Coppola was skeptical about whether I was suitable, so I went ahead and did it. A while later, Wim told me he wanted to work with me on a sci-fi film because he'd seen my play “City of Angels,” so I said, "Sure, I'd do anything with you. I loved his films."

So I showed him my draft of “The Motel Chronicles,” which at the time was called "Transfiction.” He loved it and said he wanted to make it into a film, and even gave me a rough adaptation, but I wasn't quite satisfied, and he thought the adaptation wasn't good enough. So we met and discussed how to turn “The Motel Chronicles” into a film. I suggested that we stop trying to adapt the story altogether, and instead of adapting the story literally, why not try to use the essence of the story in the characters? Wim was totally on board, so he and I started by coming up with ideas for one or two characters.

Firstly, there are two brothers. One is a man suffering from amnesia, but it can't be explained by conventional amnesia; he's isolated from the world and is trying to re-enter it. The other is a man who lives within the world, so the two are polar opposites. So the idea started from two brothers and developed into a completely different relationship between a man and a woman. The underlying theme of the film is that it is more of a story between a man and a woman than the original story of brothers, and I think that makes it a stronger film because of that. But the journey of the screenplay to get there was a long and difficult one.

The first draft was written in one go, which was amusing. It felt like a wildfire was catching fire and we raced to the end. I think I wrote about 160 pages in three or four weeks, but when I reread it, I noticed that there were unnecessary details here and there, and that I was trying too hard to control the story. From there, several different endings came about... The second half is always difficult in terms of conception.

---Missionaries appeared in the first draft, I believe?

SAM SHEPARD: There was a story in “Motel Chronicles” about a missionary I actually saw in Texas. We completely abandoned the idea of having them appear as characters. Instead, the idea was for the protagonist, Travis, to use old photo albums to trace his mysterious family tree, visiting all kinds of people everywhere to do so, but Wim envisioned this taking him from the northern United States to Alaska, and then across to Europe and back, so this was incredible. So I came up with the idea that Jane's father was a Texas landowner who was holding her captive, but that didn't work either.

Kit Carson and Wim came up with the final ending. They came up with the idea of the talking booth and Jane talking to the audience, and I wrote the dialogue, but the

day, he has produced a prolific body of plays, including a Pulitzer Prize-winning play in 1979 for “Buried Child.”

While working off-off-Broadway, in the late 1960s he joined the legendary rock group, the Velvet Underground, as drummer, a group that included such eccentric figures as Lou Reed, John Cale, and Nico. During this time, he fell in love with Patti Smith. Sam was a complete literary novice, but Patti introduced him to French poets, and the two collaborated on a play, starring together (Cowboy Mouth).

Also around this time, European film director Michelangelo Antonioni commissioned him to write a screenplay for the resulting film, “Dune”, for which Pink Floyd provided the music. This could be said to have been a dress rehearsal for “Paris, Texas”.

In the mid-1970s, Bob Dylan approached him: Sam accompanied Dylan on tour with the Rolling Thunder Revue and wrote the screenplay for Dylan's film, “Renaldo and Clara.”

From this time on, his film appearances began to increase dramatically. He appeared in films such as "Days of Heaven," "The Right Stuff," and "Country," and his heroic performance as U.S. Air Force test pilot Chuck Yeager in "The Right Stuff" was particularly memorable, winning him many fans (not just female fans). Last but not least, Sam is a very unique and handsome man.

In 1982, Sam Shepard, who had only written plays up until that point, published a book called "The Motel Chronicles." It was a collection of poetry and prose written while traveling from motel to motel. German film director Wim Wenders was so impressed by the book that he read it so much that he had it memorized, and he contacted Sam. The two collaborated on a screenplay, expanding on the images in the book. This became "Paris, Texas."

He is currently starring in Robert Altman's ``Fool for Love,'' a film adaptation of his own play.

——When you look at Sam Shepard's career in this way, you can clearly see how elusive or dynamic he has been as an exquisite catalyst between various cultural scenes. If you ask me, he is a genius at collaboration. There is

always an exciting collaborative relationship around him. For example, even if he were to write a play, I'm sure he would never pretend that he was writing it alone. For him, writing a play is about co-creating something with the director and actors.

In fact, it may be that Sam Shepard does nothing of his own except place himself in a certain position. If he just stands in the right place, his body becomes the catalyst that makes something happen. That's the kind of man he is. And so, in our eyes, he appears to be an inspired artist, a rare sight in our time.

Perhaps the truth of the matter—there are many ways to put it, but to put it in the most conventional way—is that Sam Shepard is the landscape of America itself. Sam Shepard is a man who suits the landscape. He always has the landscape behind him. The winds of America are always blowing around him.

So for Wim Wenders, Sam Shepard was the very embodiment of America. Wenders never coveted his talent as a screenwriter. What mattered was working with him, whatever the form. When production of “Hammett” hit a snag, Wenders had previously tried to restart it with Sam Shepard as the lead actor and screenwriter. Perhaps Sam Shepard would have starred in “Paris, Texas” as well.

Now, a man is walking alone in the desert. The American landscape and Sam Shepard's body are about to begin a chemical reaction.

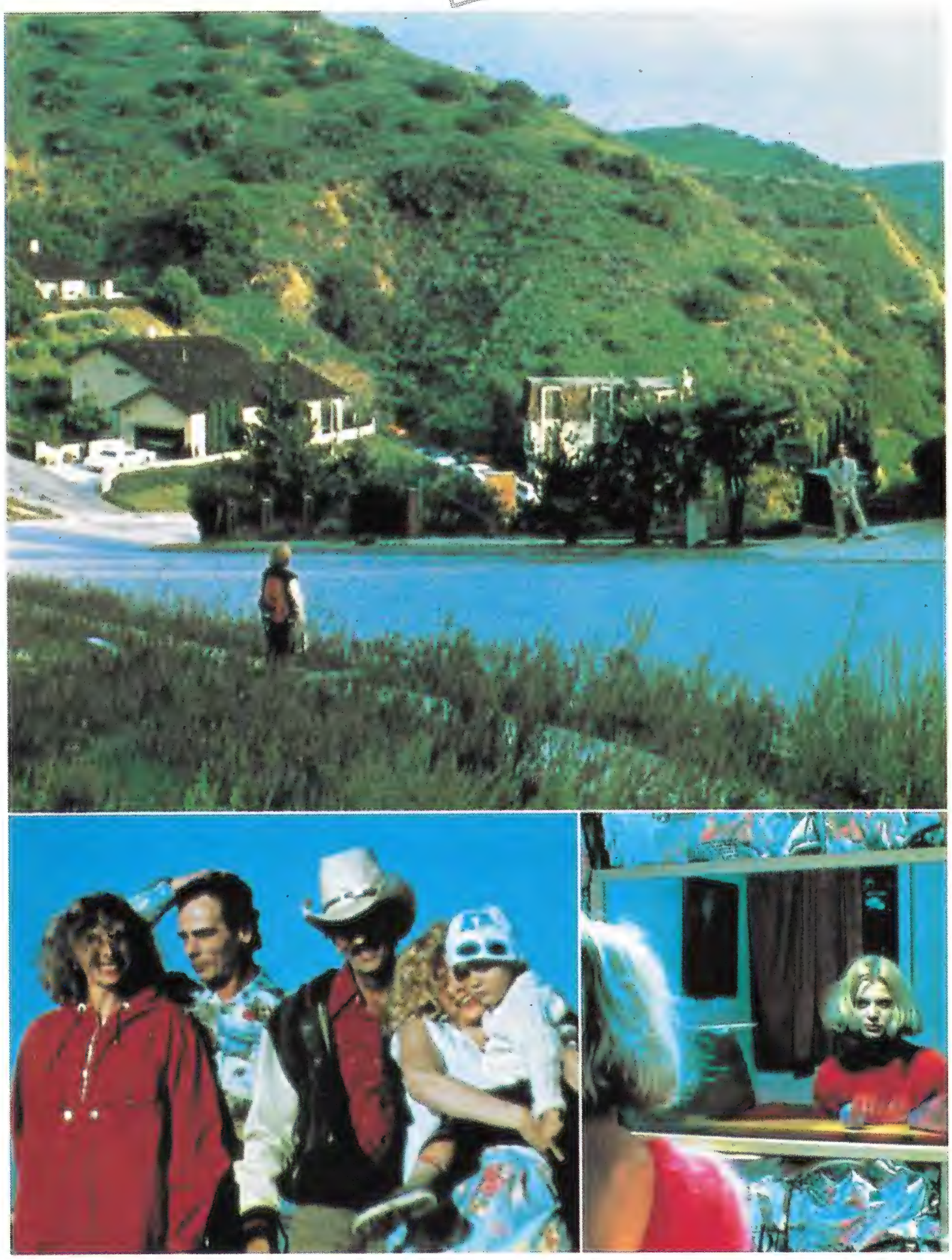
Sam Shepard is not just a playwright who happens to be an actor. His physical presence is the source of inspiration, immersing the surrounding area in the quintessential American landscape. If this man were to be present on the set of "Paris, Texas," something would surely happen.

A MAN WHO SUITS THE SCENEREY

PARIS, TEXAS

Sam Shepard

Yoshiki Hatanaka



Sam Shepard, the man who co-wrote the screenplay for Paris, Texas with Wim Wenders, is impossible to describe in just one sentence. This is not because his activities are so diverse, but because his very body reflects the diverse cultural scenes of America since the 1960s. In other words, there is no man who is talked about more than Sam Shepard.

So, for now, I'll just throw out here a random recollection of what I remember about his career.

Sam Shepard was born in 1943, two or three years older than the young people who dominated the hippie movement of the late 1960s. He grew up in a broken home and quickly became entangled with a group of delinquent boys. His best friend at the time was the son of jazz bassist Charlie Mingus. In a sense, Sam was hip from the start, and was already a legendary "big brother" during the flower children era.

Sam Shepard made his debut as a playwright off-off-Broadway in New York in the early 1960s at the young age of 21. To this

"PARIS, TEXAS"

——— OR, WENDERS' "DREAM,"
THE PLACE WHERE SHEPARD ENCOUNTERED "DESPAIR" ———

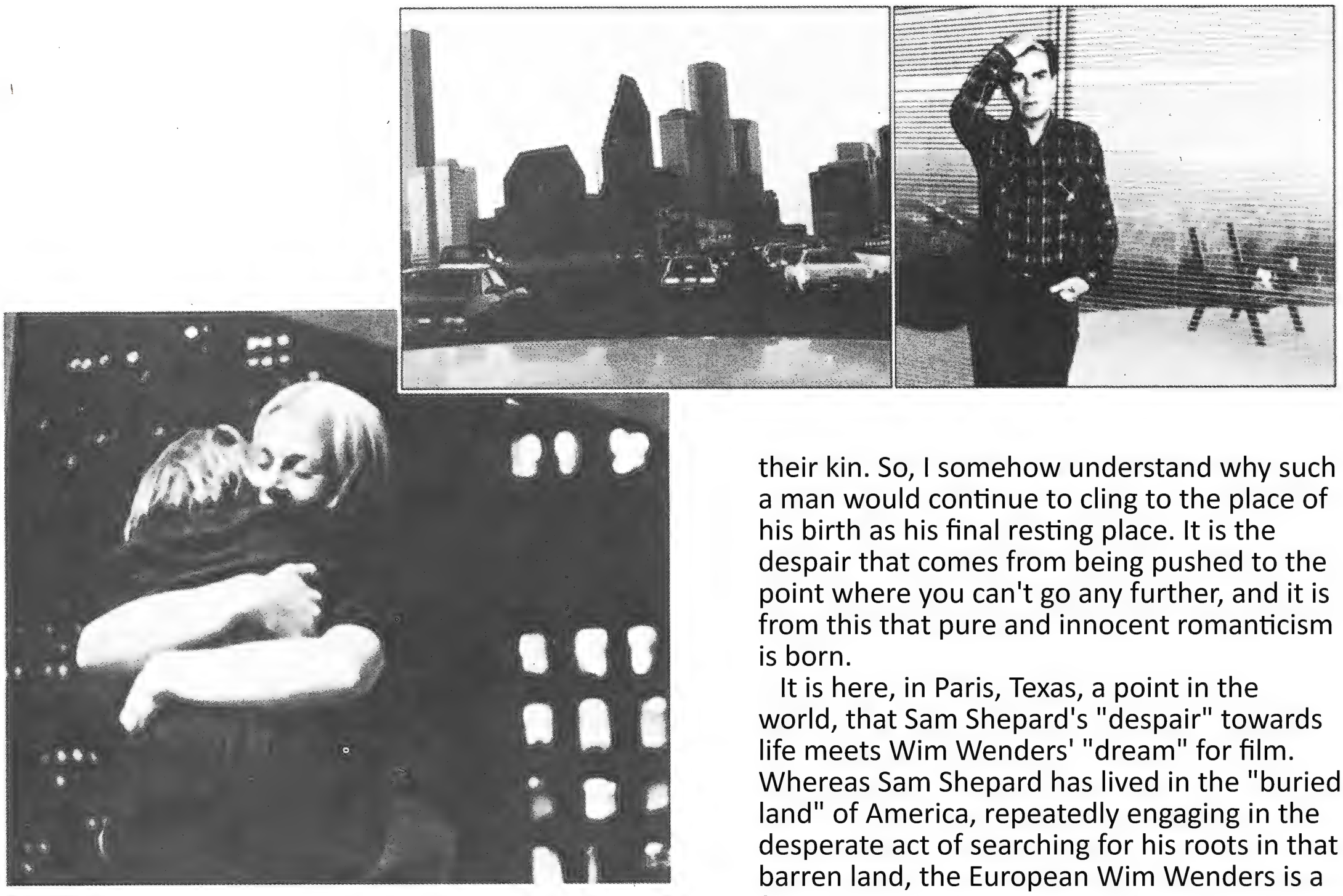
Akiko Kawahara

PARIS, TEXAS

resemble the primordial landscape of humanity, about to swallow up modern humans at the edge of the future.

And when Travis returns from the world of myth (or was it heaven or hell?), he finds there the myths of love between father and son, and between man and woman, and then returns to the world of myth once more. Depending on how you look at it, the ending of this film is very sublime and romantic, but on the other hand it is very cruel. This is an anecdote that Wenders himself told when he visited Japan just recently, but Harry Dean Stanton was genuinely angry, saying that he didn't want to leave alone again after having been reunited with his family, Jane and Hunter. In fact, both Wenders and Shepherd were unsure about the ending. Wenders wanted to convey that Travis's final words would free him. Shepherd, on the other hand, believes that what is truly broken lies within himself, and that in order to discern its true nature, he must go on a journey to find it alone.

Sam Shepard and Wim Wenders, which of these two is in deeper despair? Or which of these two is harboring a more impossible dream? Judging from their respective feelings towards the end of the film, it seems that Shepherd is still in "despair" and Wenders still has "dreams". However, due to the trap set by a man called Travis, perhaps Sam and Wim's "despair" and "dreams" have switched places somewhere we cannot see. Sam and Wim. These two men crossed paths for a moment in Paris, Texas, and then departed again to their own worlds. I think that the meeting between these two men had a wonderful meaning precisely because they did not try to maintain a tight-knit male friendship.



There is a worn, tattered photograph, covered in fingerprints. It is a picture of a featureless, dusty wilderness, with a property sign in the middle. Paris, Texas. It is a sacred place where Travis, a man who comes from the mythical wilderness and returns to it at the end of the story, was brought to life by his loving father and mother. Travis carries this one and only photograph with him at all times. It is a certificate of his life, far more important to him than any social identification.

What a romantic obsession! Or perhaps a poignant attachment! This obsession, or perhaps an attachment, is a Sam Shepard classic. Speaking of which, Travis was wearing a red baseball cap as he stood with a blank stare, as if he had left his soul somewhere, in the wasteland at the southern tip of Texas known as "Devil's Graveyard." Isn't that the very image of the man/father that Sam Shepard often features in his plays? He always chooses as his theme a near-desperate longing for a "family" that has now completely collapsed. I have only seen two of his plays, "Buried Child" and "Fool for Love," both performed in Japan. In both, the "family" has long since disintegrated, yet the characters search for their own lives by continuing to recount their pasts, and their obsession with their blood reveals their desperate clinging to their kin. So, I somehow understand why such a man would continue to cling to the place of his birth as his final resting place. It is the despair that comes from being pushed to the point where you can't go any further, and it is from this that pure and innocent romanticism is born.

It is here, in Paris, Texas, a point in the world, that Sam Shepard's "despair" towards life meets Wim Wenders' "dream" for film. Whereas Sam Shepard has lived in the "buried land" of America, repeatedly engaging in the desperate act of searching for his roots in that barren land, the European Wim Wenders is a filmmaker who has pursued his stateless "dream" by leaving his native West Germany behind and wandering all over the world. Wenders' films to date have always been permeated with the anxiety of a stateless modern man, but he has never been associated with the raw desire to cling to his own blood while hating it.

"Dream" and "Despair;" these two are here in Paris, Texas. What a coincidence that two such disparate things could have come together! This wonderful, fateful encounter has created a truly modern myth. What Shepard bestowed on Wenders's "dream" is the physical embodiment of the formless, ephemeral, beautiful idea of "dream." And what Wenders bestowed on Shepard's "despair" is the innocent heart that quietly sinks into the depths of "despair." The man bestowed with such a heart and body is Travis. This hero, played by Harry Dean Stanton, seems more like a shy confession of his own identity than a performance. As Wenders himself said, he is a modern-day Odysseus and Orpheus. Travis encounters a madman on a Los Angeles freeway who warns of the end of the world. The giant dinosaur standing quietly at the drive-in where Travis and Hunter stop on their journey to find his mother, or the labyrinth-like cityscape of the Houston bank that Jane visits, are scenes that

Interview

ASK NASTASSJA

---What do you think Jane was like before the movie began?
Nastassja: I imagined what had happened to her and wrote it all in diary form. I think she was very young, probably from Europe, and met a man. She came to a place where everything was possible, where the unimaginable and unbelievable actually happened, and she started living life the way she wanted. The man she met made her laugh, and she had no doubts or hesitation, and she didn't have to think about things like this or that. As for him, she was a young woman who gave him life, and he devoted his love to her. That all changed when their child was born... When a man needs someone, he doesn't care how abnormal or forceful his love is to get it. It can become obsessive, and suffocate him, so much so that he can't even breathe. That's how I imagined the story. It was like there was a spider's web that had trapped her and her child. The man wouldn't allow the outside world to touch her, to corrupt her. Rather than that, he chooses to destroy the world that means more to him than anything else with his own love.

She goes mad, no longer perceives violence as violence, loses herself, and is no longer able to love or show affection to her child. She leaves the man and abandons the child. However, since she leaves him in reliable hands, it cannot be said that she has abandoned him...

I don't think she ever felt love or any other affectionate feelings after that incident. I think she was trying to understand Travis while working in that strange store and having strange encounters with male customers. As she helped other men, even in silly ways, she continued to see Travis through them. As if helping other men was the same as conveying her love for Travis. It was no coincidence that she worked there. She went to that town, to that place, just because she had to, and I don't think she had anywhere else to go.

---What do you think about the ending?
Nastassja: To me, that is a sign of love, a sign that a new beginning is possible. Travis's actions help Jane to learn to love him and her child again. Children are an important part of a woman's life. When children are gone, life disappears and you are left with the struggle between your heart and your imagination...

---How did it feel to act in front of the mirror for several tens of minutes?
Nastassja: It felt strange at first. It was like he was only looking at me, and talking to me. But I think it was great that they let me act like that, without any tricks. I felt like I was completely cut off from the outside world. There were times when I thought that this was definitely a much deeper form of communication than if I were speaking directly to someone. It was like having a very intimate voice inside me. When you get used to not being able to see the other person, you realize that your imagination is stronger than your sight. If you can only hear one voice, like a blind person, you feel and perceive what you hear much more strongly. That was exactly what we did when we shot that scene. And that line that Jane says has stayed with me ever since: "Every man's voice was you." The women who work in that bar are like fictional actors who play different roles each day, but I think Jane continued to feel Travis no matter which customer she was meeting.

(From the original press book)

sincerity and emotion, not neglecting a single word of Sam Shepard's lines. Nastassia says that the line, "Every man's voice...was yours," was always on her mind.

● **Harry Dean Stanton**

As for the role of Travis, Wenders says he wasn't willing to take on the role without Sam Shepard's approval, because Travis is too much like Sam himself to play the role.

Without a single line of dialogue, the film expresses everything through facial expressions and gazes, exuding a naive sensibility and poetic sentiment in the first half, while the ending is heartwarming with sadness and brightness. This is Stanton's first starring role, but he has always been content with playing supporting roles in films such as "One from the Heart" (82) and Coppola's "The Godfather Part II," (74) as well as "Farewell, My Lovely," (75) "The Missouri Breaks," (76) and "Alien." (79)

● **Dean Stockwell**, who plays the kind-hearted younger brother Walt, skillfully guides Stanton through his difficult acting. He went from being a child actor in "The Boy With Green Hair" (48) (directed by Joseph Losey) to being an idol star in "Sons and Lovers" (60) (directed by Jack Cardiff), to now being a veteran with nearly 50 films under his belt, but his mature style is always refreshing.

Aurore Clément, who plays his wife Anne, is a French actress who made her debut in "Lucien's Youth" (74) (directed by Louis Malle), but has

expanded her horizons to American films as well as Italy, Switzerland, and Spain. Her most recent work is "El Sur" directed by Victor Erice.

Hunter Carson, who plays the role of Hunter, is the son of screenwriter L.M. Kit Carson and actress Karen Black, and this is his film debut. The doctor is played by the renowned German director **Bernhard Wicki**, known for films such as "The Bridge" (59).

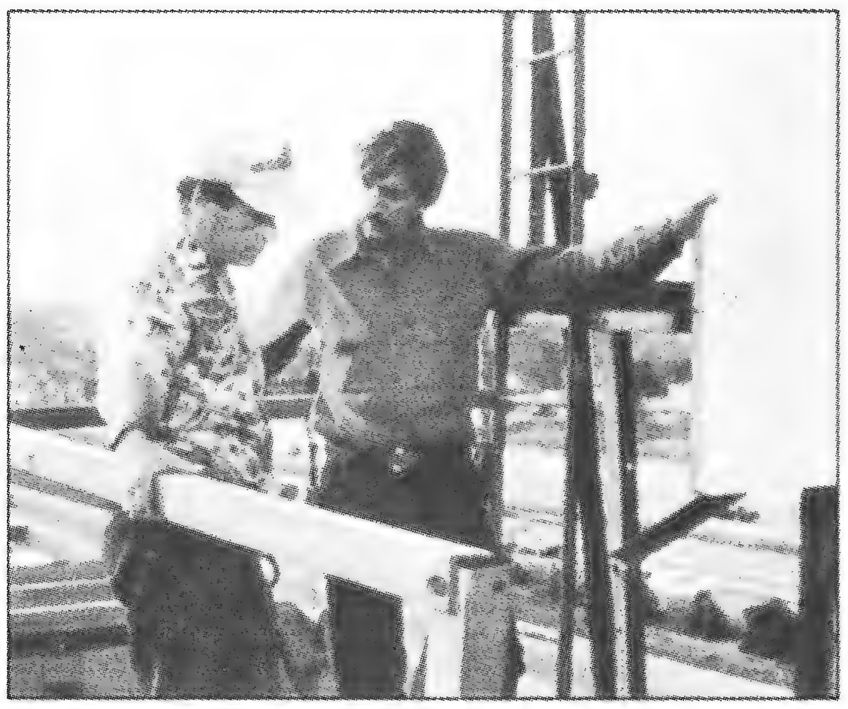
● **Ry Cooder**

Wenders enthusiastically praised Ry Cooder, saying that the music for "Paris, Texas" could only have been created by Ry Cooder, a leading figure in border music and the bottleneck guitar. Wenders had already considered asking Cooder, a leading figure in border music and the bottleneck guitar, to compose the music for "Hammett," so "Paris, Texas" was a dream come true. That's why Wenders boldly proposed to Ry Cooder that the entire score be performed entirely on bottleneck guitar. Impressed by rushes, Cooder responded by playing the theme songs for "Paris, Texas" and others, which use Blind Willie Johnson's "Darkness at Night" as the mother theme, on bottleneck guitar. He also added an arrangement of a Mixteca folk song, which plays in the background of the opening scene at the gas station, the 8mm film scene, and the scene where Travis and Jane are reunited.

Ry Cooder was born in Los Angeles on March 15, 1947. He has many fans after visiting Japan several times and has released more than 10 albums, but his film scores include "Performance" (70), "Blue Collar" (78), "The Long Riders" (80), "The Border" (82), and "Streets of Fire" (84).

● The crew, including cinematographer Robby Müller, is made up of regulars who have worked on Wenders films.

Robby Müller has been a partner of Wenders since his short film days, and earned a reputation as a filter genius for his work on "America," but the astonishing visuals of "Paris, Texas" are the result of abandoning filter work and instead concentrating on making the most of natural light on the screen. Even in the scene where Travis and Jane reunite through a one-way mirror, where the lights are turned off and they see each other for the first time, the film was shot using the same amount of light as in reality, helping to bring out Nastassja Kinski's emotionally charged performance. Editor **Przygodda** has edited all of Wenders' films except for "Hammett," and has also directed some of his own. Producer **Sievernich** is a dynamic producer who has supported Wenders' films since "Nick's Movie." Executive Producer **Anatole Dauman** is known as one of Europe's leading producers, having produced French films by Resnais, Bresson, Godard, and Chris Marker, as well as Nagisa Oshima's "In the Realm of the Senses" and "Ghost of Love," and Volker Schlöndorff's "The Tin Drum."



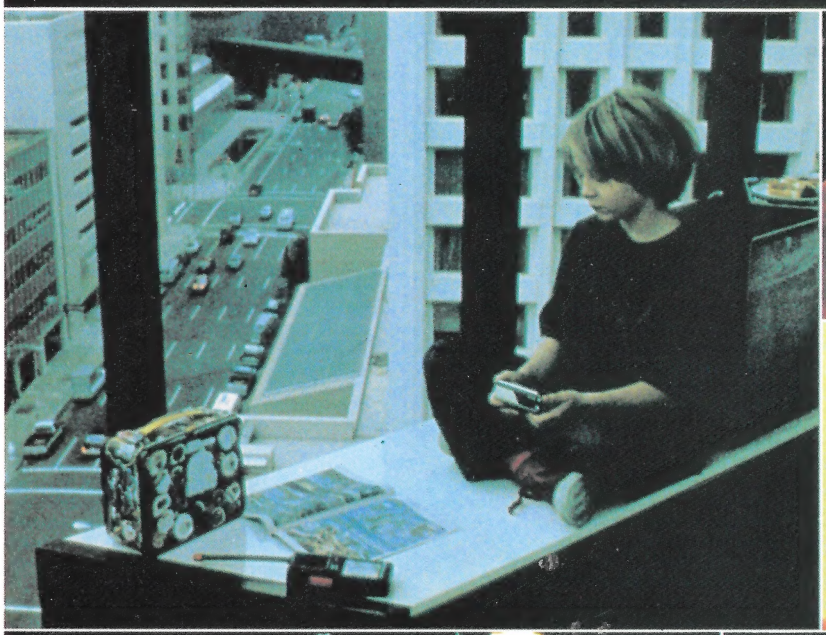
CAST & STAFF MEMO

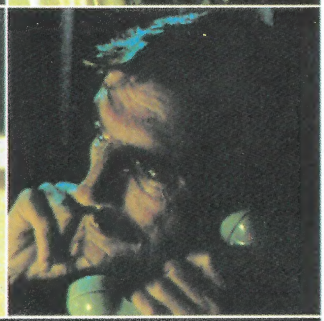
Snaps on location

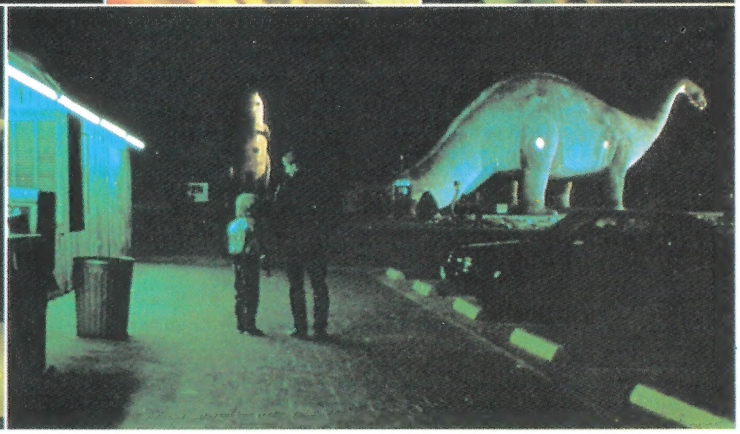
● Nastassja Kinski

Her first film appearance at the age of 13 was in Wim Wenders' "Detour," (74) so "Paris, Texas" marks her reunion with a Wenders film, her 15th, exactly 10 years after her debut. She has grown into a beautiful woman, honing her skills under the tutelage of outstanding directors from Germany, Italy, France, the UK and the US, in films such as "Be Yourself" (78) (Italy, directed by Alberto Lattuada), "Tess" (80) (France/UK, directed by Roman Polanski), "One From the Heart" (82) (USA, directed by Francis Ford Coppola), "Cat People" (82) (USA, directed by Paul Schrader), "The Moon in the Gutter" (83) (France, directed by Jean-Jacques Beineix), "Loved So Much, I Want To Kill You" (83) (USA, directed by Howard Zieff), "Traumerei of Sorrow" (83) (West Germany, directed by Peter Schamoni), and "Maria's Lovers" (84) (USA, directed by Andrei Konchalovsky), and her charm explodes in the role of Jane in "Paris, Texas."

Starting with the 8mm film scenes, her appearance is a major role that supports the image of the entire film, making viewers eagerly await her arrival. In the final scene where she reunites with Travis, Nastasssa herself requested that she reshoot her nearly 10-minute monologue until she was satisfied with the performance. Her performance is a magnificent masterpiece, overflowing with







(STAFF)

Director ……WIM WENDERS
Screenplay ……SAM SHEPARD
Story Adaptation ……L.M. KIT CARSON
Director of Photography ……ROBBY MULLER
Art Director ……KATE ALTMAN
Costume Designer ……BIRGITTA BJERKE
Editor ……PETER PRZYGODDA
Sound ……JEAN-PAUL MUGEL
Assistant Director ……CLAIRE DENIS
Producer ……DON GUEST
Music by ……RY COODER
Personnel ……RY COODER, DAVID LINDLEY, JIM DICKINSON
Executive Producer ……CHRIS SIEVERNICH
Producteur Délégué ……ANATOLE DAUMAN
Associate Producer ……PASCALE DAUMAN

(CAST)

Travis ……HARRY DEAN STANTON
Jane……NASTASSJA KINSKI
Walt ……DEAN STOCKWELL
Anne……AURORE CLEMENT
Hunter ……HUNTER CARSON
Doctor Ulmer ……BERNHARD WICKI
Screaming man ……TOM FARRELL
"Slater" ……JOHN LURIE

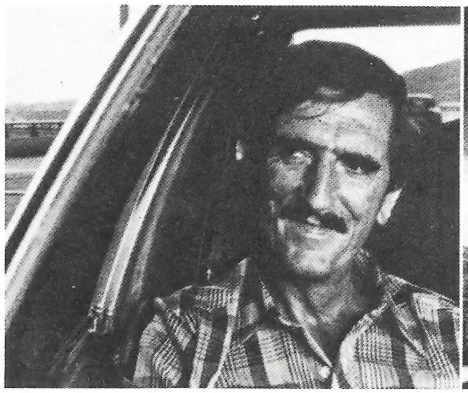
(スタッフ)

監督……ヴィム・ヴェンダース
脚本……サム・シェパード
脚色……L.M.キット・カースン
撮影……ロビー・ミュラー
美術……ケイト・アルトマン
衣装……ビルギッタ・ビョルケ
編集……ペーター・プルジゴッダ
録音……ジャン＝ポール・ミュゲル
助監督……クレール・ドゥニ
プロデューサー……ドン・ゲスト
音楽……ライ・クーダー
(サントラ盤／ワーナー・パイオニア・レコード)
演奏……ライ・クーダー／デヴィッド・リンドレー／ジム・ディキンソン
製作……クリス・ジーヴァニッヒ
製作代表……アナトール・ドーマン
製作協力……パスカル・ドーマン

(キャスト)

トラヴィス……ハリー・ディーン・スタントン
ジェーン……ナスターシャ・キンスキー
ウォルト……ディーン・ストックウェル
アンヌ……オーロール・クレマン
ハンター……ハンター・カースン
ウルマー医師……ベルンハルト・ヴィッキ
叫ぶ男……トム・ファーレル
キー・ホール・クラブの男……ジョン・ルーリー

PARIS,TEXAS



Printed September 6, 1985
Issued September 7, 1985
©
Publisher 1-2-1 Yurakucho, Chiyoda-ku, Tokyo Toho Publishing and Product Promotion Office
Publisher 1-2-1 Yurakucho, Chiyoda-ku, Tokyo Yukichi Hashi
Issuer 2-10-8 Ginza, Chuo-ku, Tokyo Dainichi Building
France Film Co., Ltd.
Printer 2-1-28 Shiba, Minato-ku, Tokyo Seio Printing Co., Ltd.
List Price 400円

PARIS, TEXAS

Directed by WIM WENDERS
Screenplay by SAM SHEPARD

HARRY DEAN STANTON / NASTASSJA KINSKI
DEAN STOCKWELL / AURORE CLEMENT
HUNTER CARSON / BERNHARD WICKI

BOW 東宝